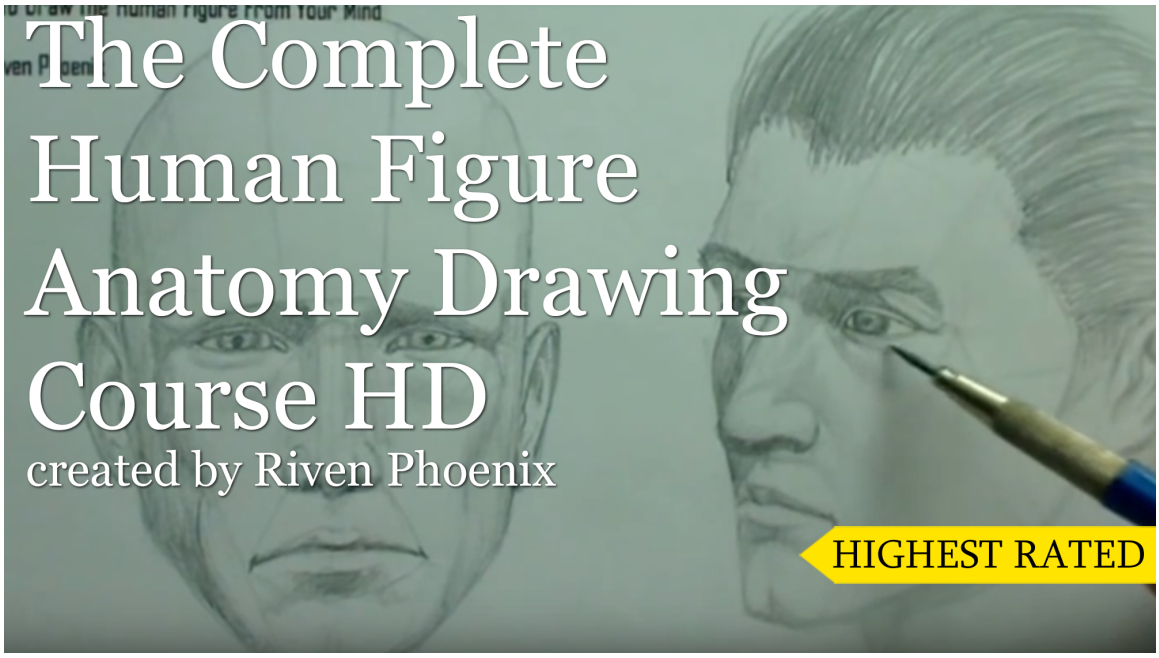

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 080 - The Muscles of The Human Head -Part 6

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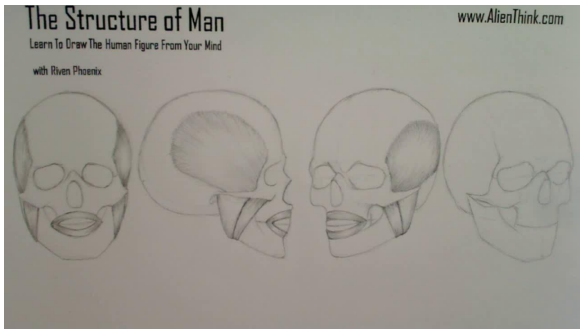
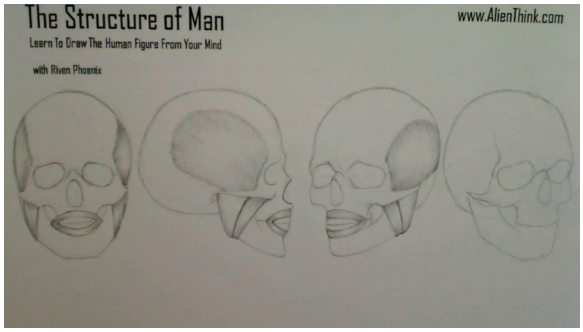
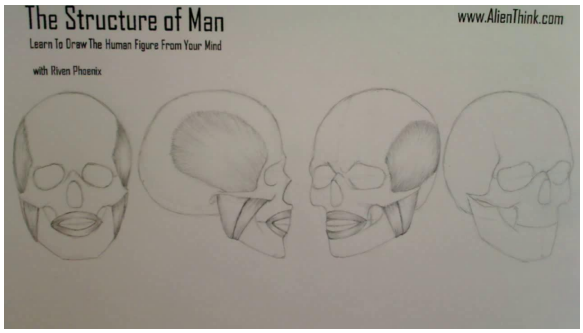
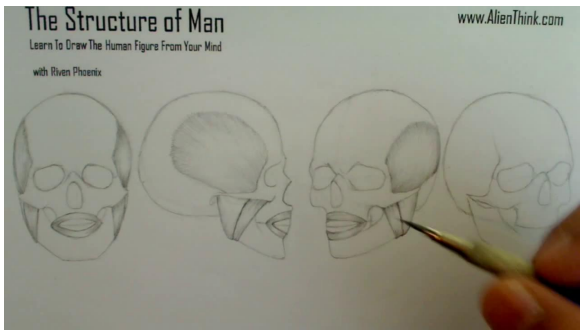
1		You guys, my name is Riven Phoenix, and welcome to the structure of a man learned to draw
2		the human figure from your mind training course.
3		Okay, so in the previous lesson, we had invented the fourth muscle on the human head, right?
4		So what we're going to do now is we need to actually create a very sophisticated pulley

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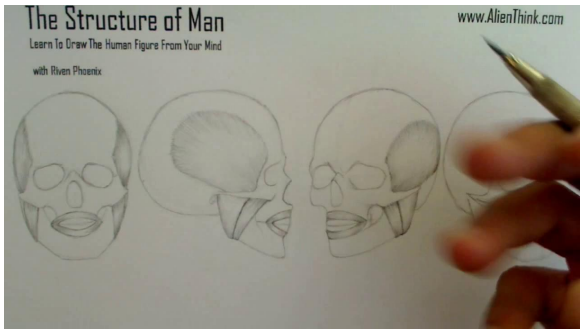
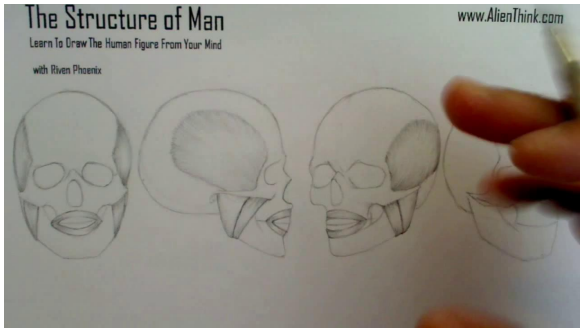
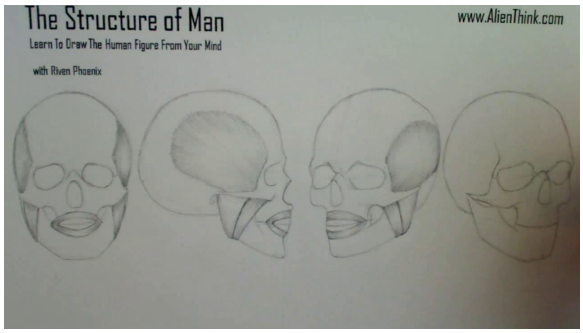
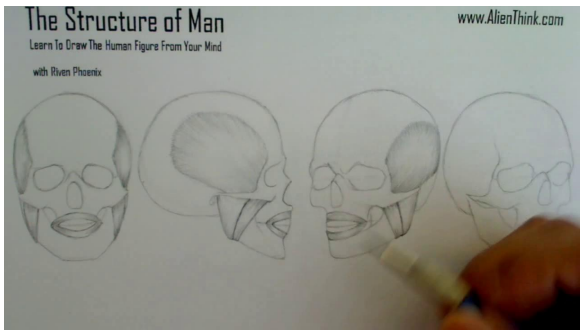
5		system that will allow the skull to do multiple functions, right?
6		And this is really going to be very beneficial in understanding how facial expressions are
7		going to be working, right?
8		So the first thing is that over here on this muscle that we did, we need to put, we're

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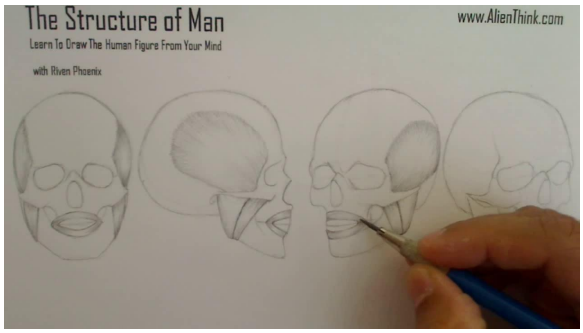
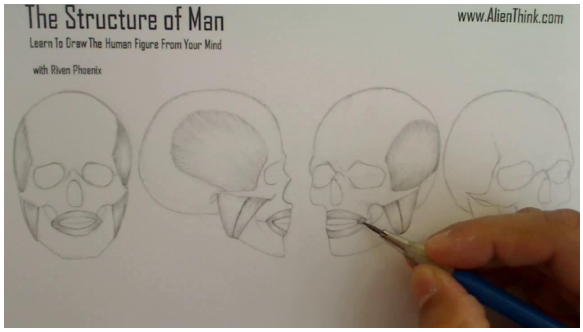
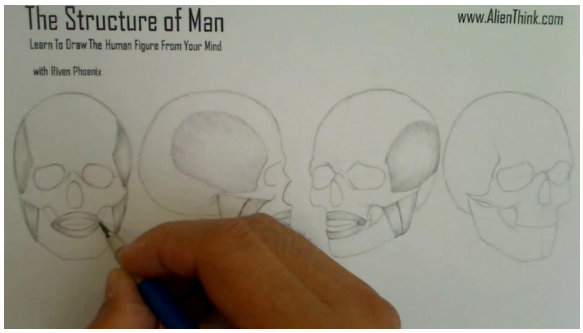
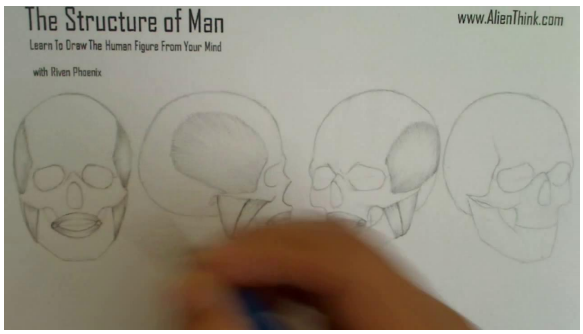
9		going to put like a circle over here, okay?
10		So here I'm going to put a circle, and then over here I'm going to put a circle, then
11		over here I'm going to put a circle on this end also, right?
12		So this, what the circle represents, here you can actually just erase this, just tap

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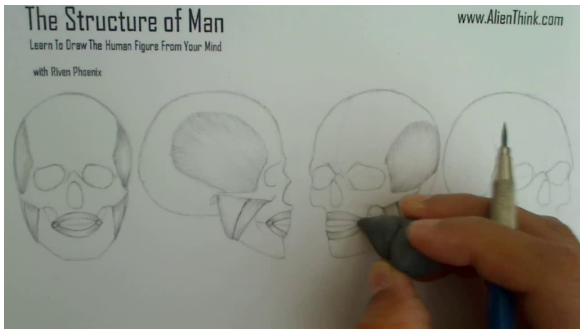
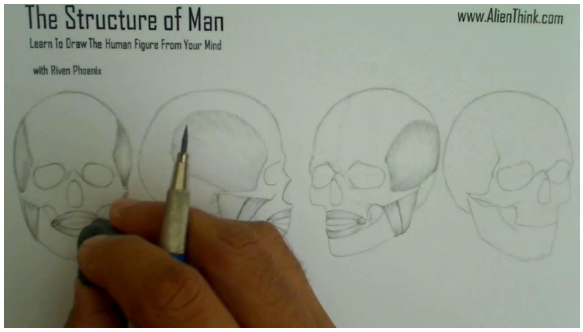
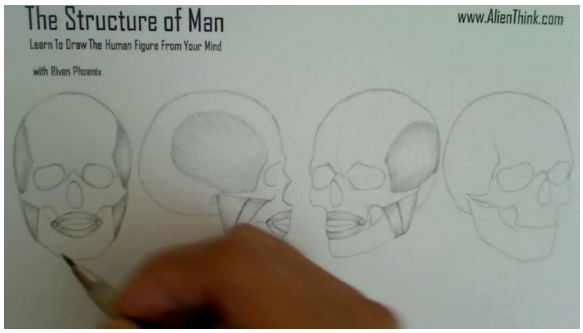
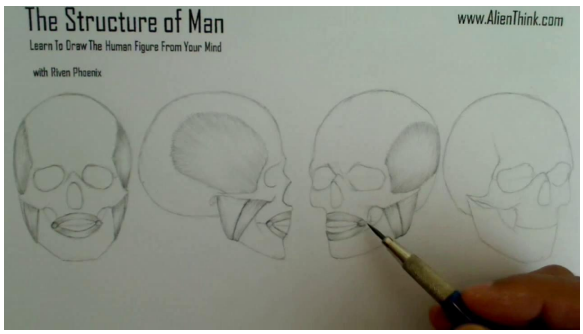
13		it in to bring it out a little bit.
14		What the circle represents is really a very, this is a point where a lot of muscles are
15		going to be connecting to.
16		So this actually is much more of a tougher, like a hard piece of surface that embed it

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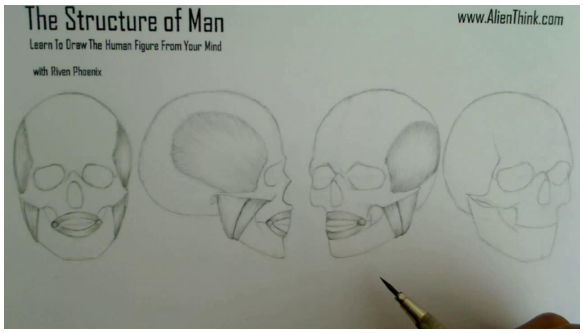
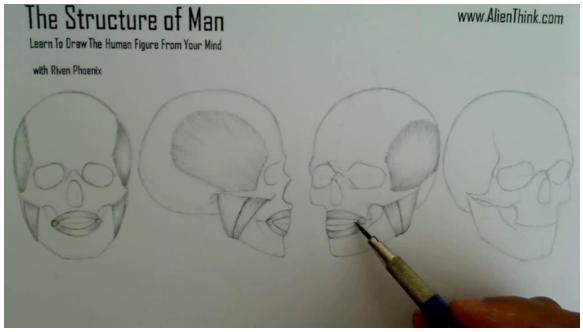
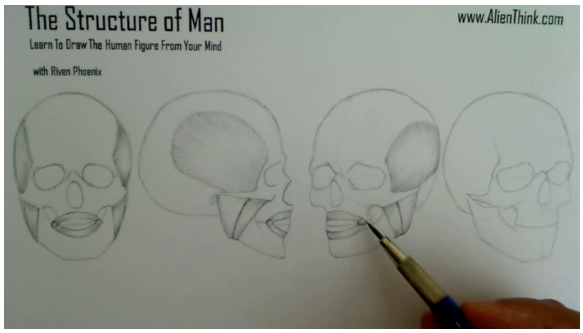
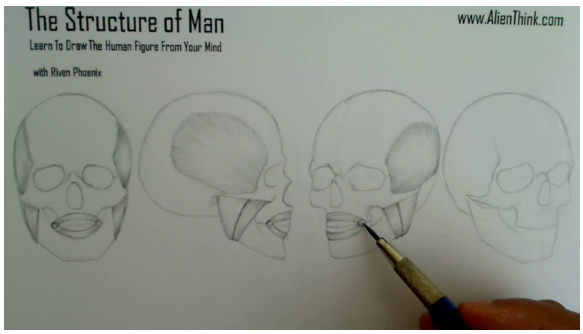
17		inside the human head with these muscles, right?
18		So if where your lips are here in the corner, this is where you get the dimples, right?
19		So even if you don't have dimples, if you go to the exact corner of your mouth and you
20		touch it with your finger, you'll see that there's a very hard, it's really a hard piece

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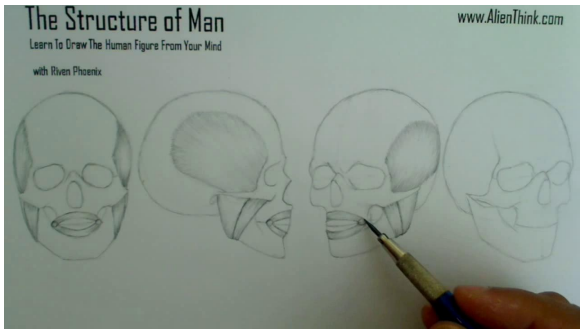
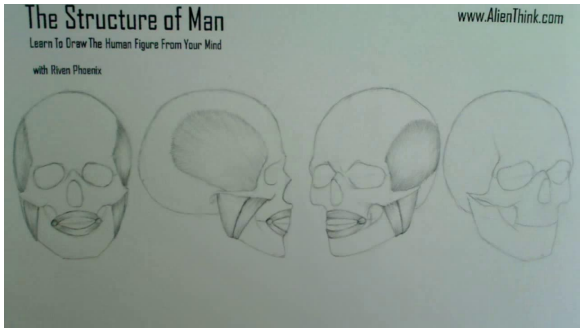
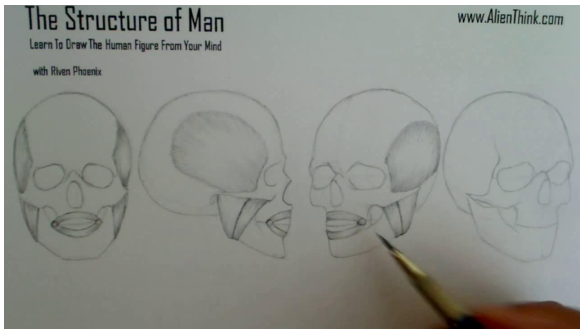
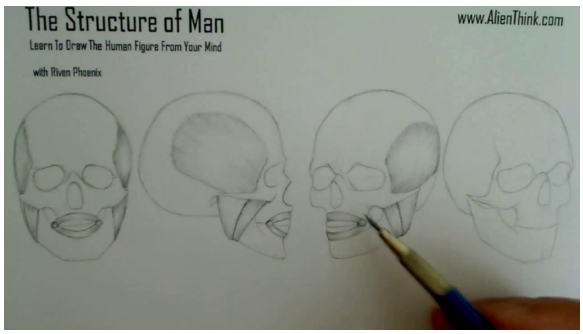
21		of substance that's in here, right?
22		So if you stress your mouth or do some things with it, you'll start to feel that it becomes
23		really bulky.
24		So the first pulley system that we're going to do is, we're going to first attach a muscle

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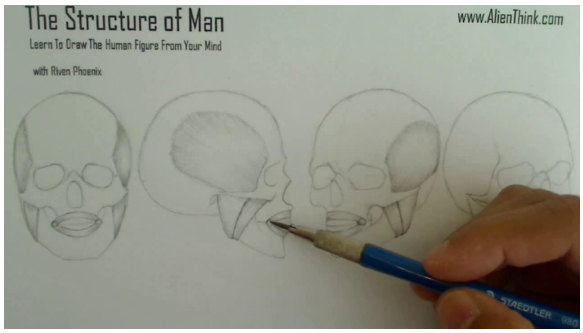
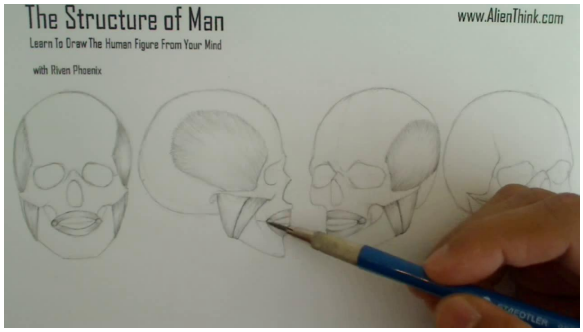
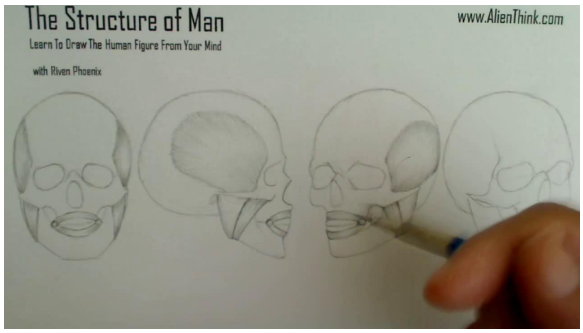
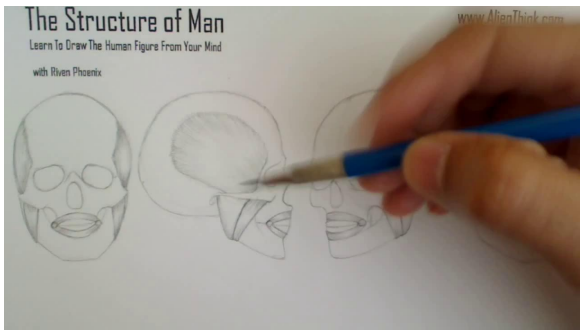
25		from here and that needs to connect to the area for the cheekbone, right?
26		So this is going to be like one of the muscles that's going to help us smile, right?
27		Pull the mouth apart in this way, right?
28		So what, where this muscle connects is basically it's going to be connecting where this junction

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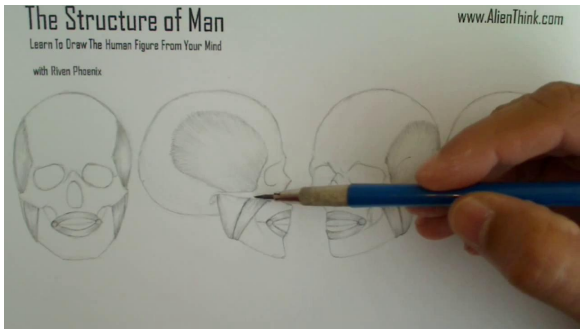
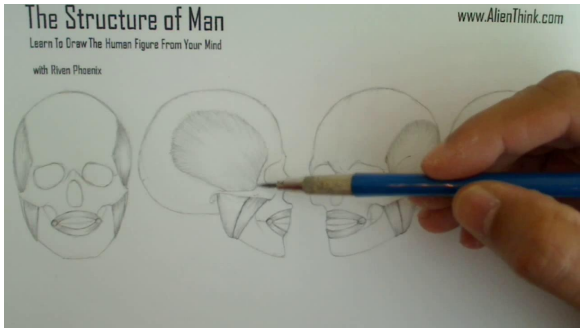
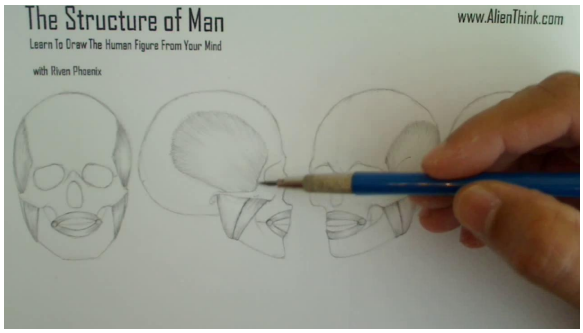
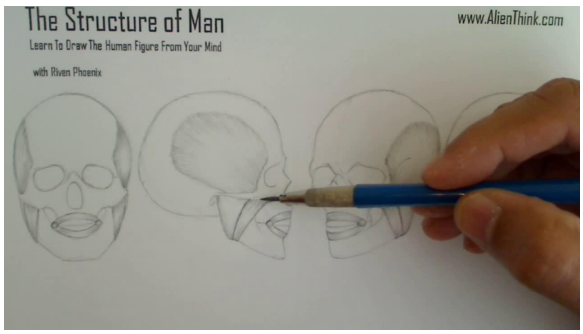
29		here, but it's going to be kind of like here a little bit on top and it's going to connect.
30		Look where this is.
31		You can see this line here, so basically you're just curving and you're going to connect
32		it like this, you're going to draw a line here and then we're just going to draw a line

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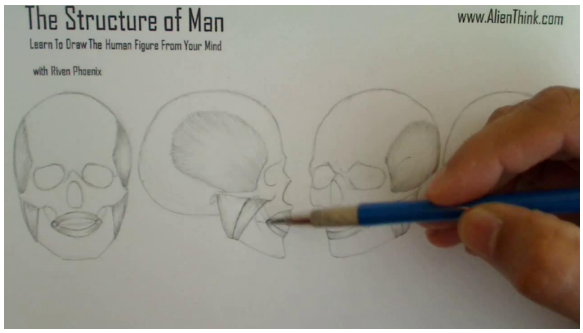
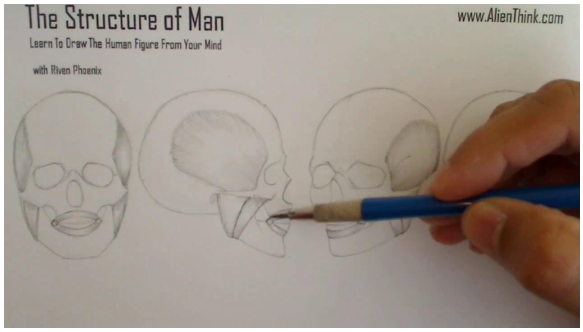
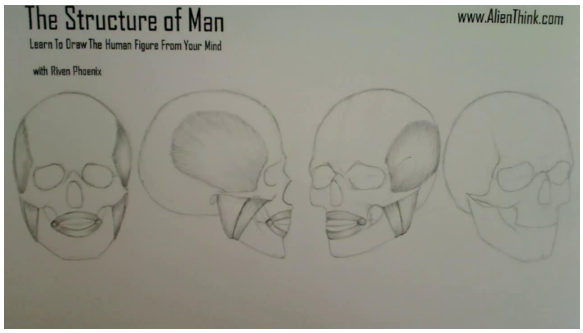
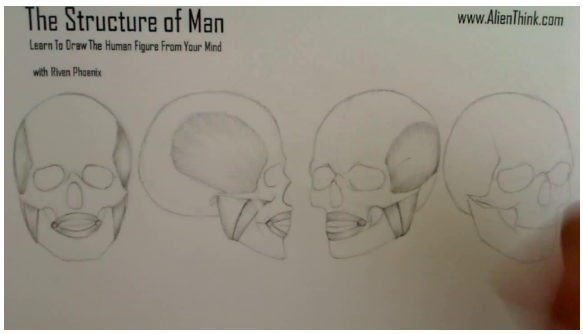
33		like this, right?
34		So you'll see that this is like a shorter line.
35		So I'm going to first erase this stuff here that we put originally down and now we're
36		going to create this piece of muscle, basically it's just connected like this over here and

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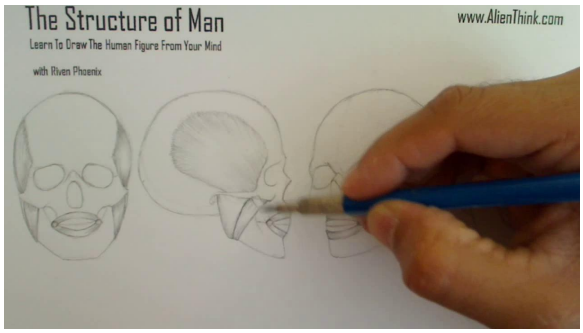
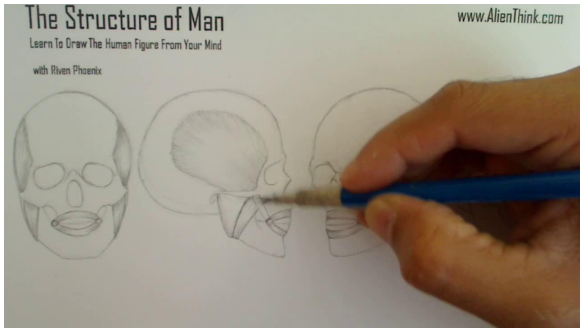
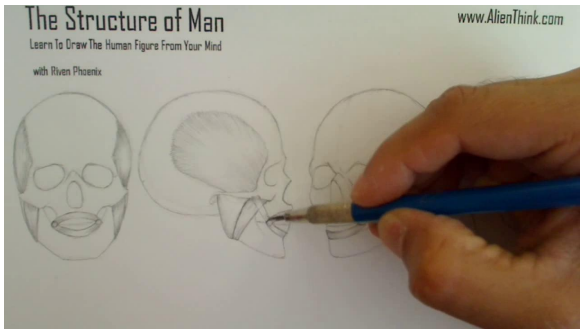
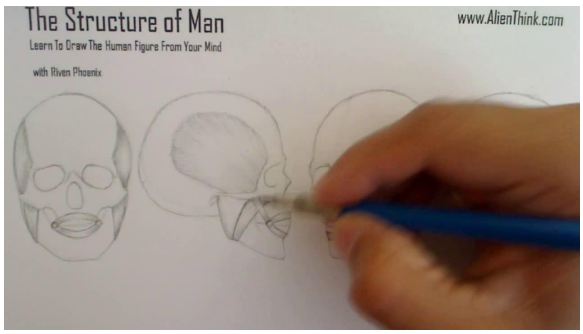
37		then it's going to go back here and connect to this piece of muscle over here, right?
38		So this helps you to understand, okay, I see this is one of the pulley systems that we're
39		creating that will allow this piece of the mouth to smile, okay?
40		So what happens is that when you look at the anatomical books, right, you're going to

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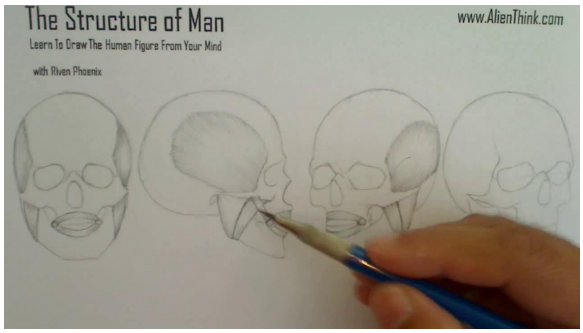
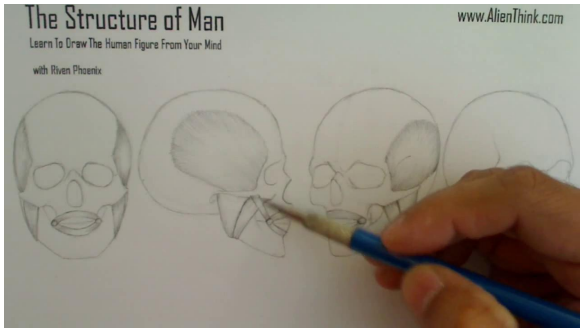
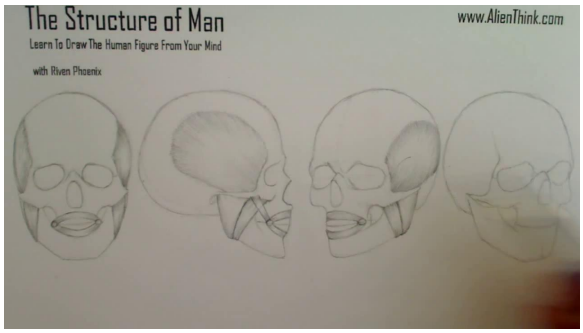
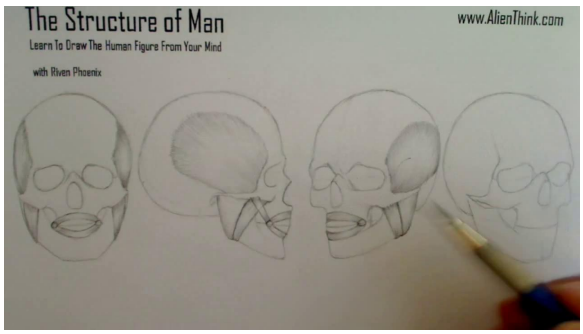
41		see muscles like this and sometimes it's just not going to make sense because it's like,
42		okay, I see it connected here, but when I look at it on like a three-fourth view, the
43		muscle somehow becomes longer, right?
44		And this has to do just with understanding, it's all about for short things, right?

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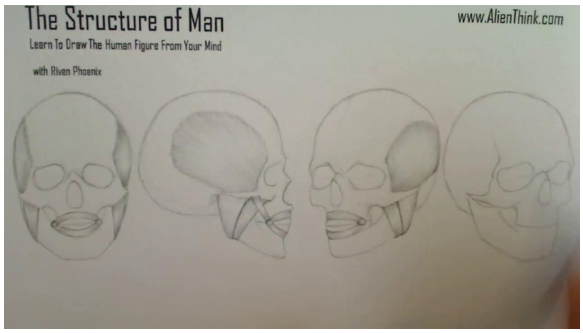
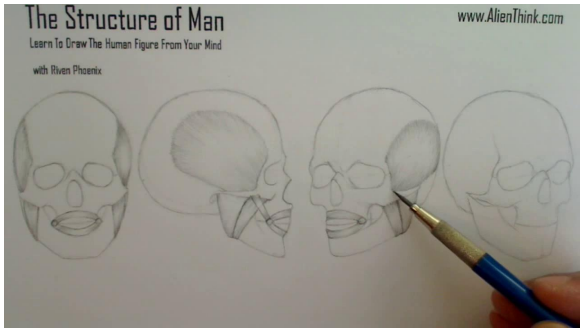
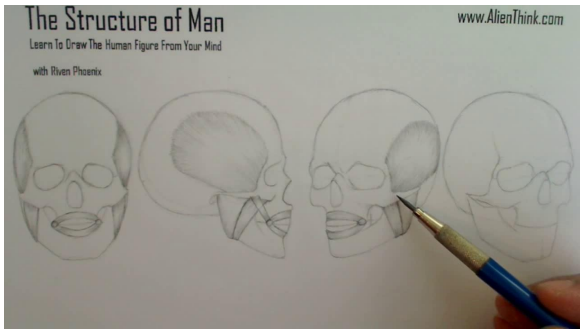
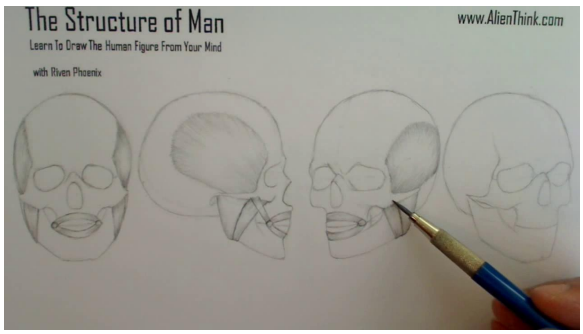
45		So what happens is that when this muscle goes, we can just compare and see where we are,
46		right?
47		We connected this muscle basically around here like this, right?
48		And then it's over here, it's just connecting like this where this is and it's going to

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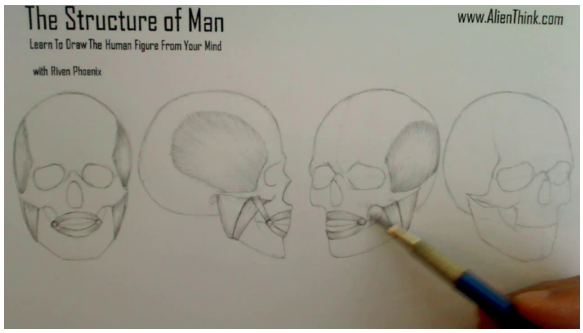
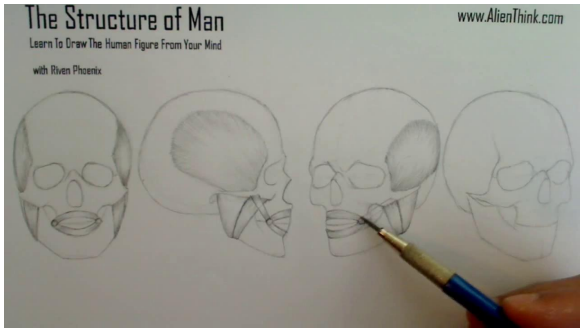
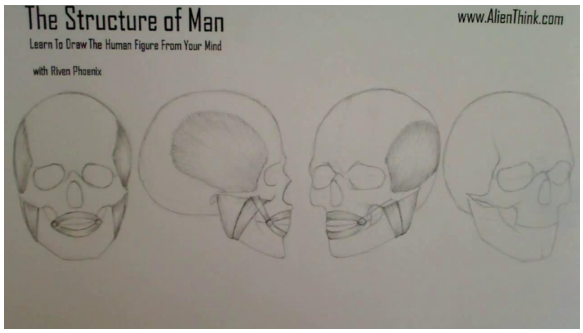
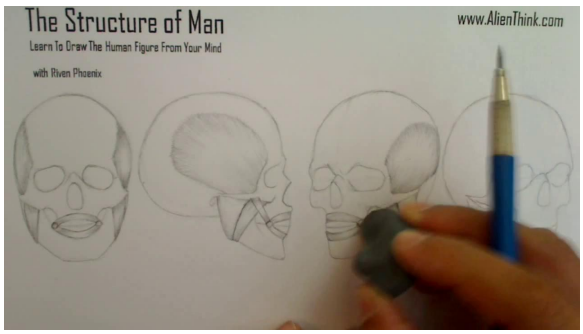
49		come back over here, but look how long it gets, right?
50		This muscle becomes much more longer and this is more shorter and this is just the concept
51		of for shortening, right?
52		So just keep that in mind about just really anatomical books in a reference for yourself

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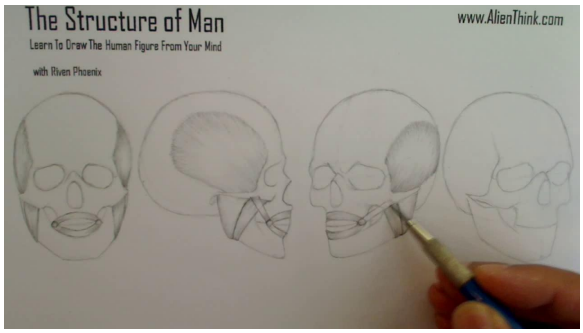
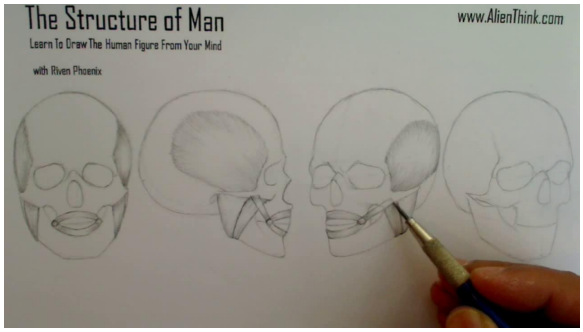
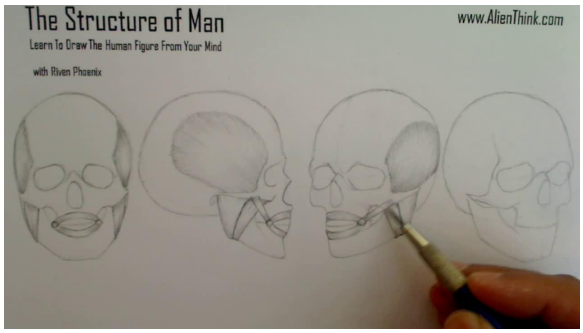
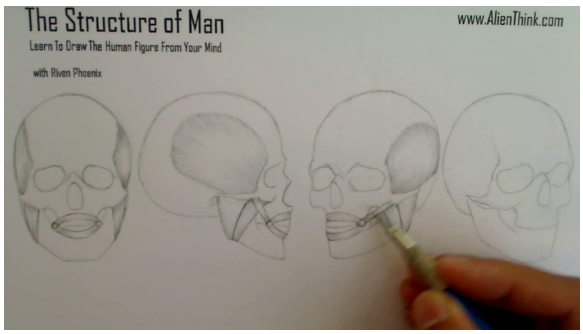
53		that as an artist, you have to take into a current perspective all the time, right?
54		The more you take that into account, the more realistic your figures are.
55		Obviously going too long, right?
56		Some of the best artists out there will draw very precision drawing.

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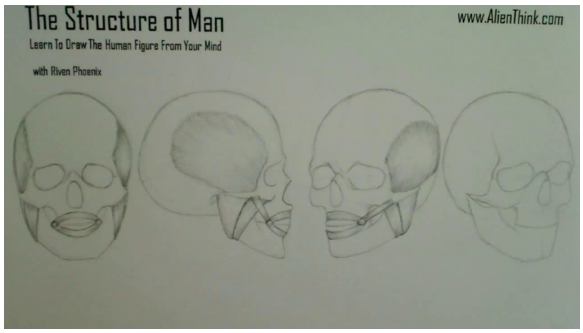
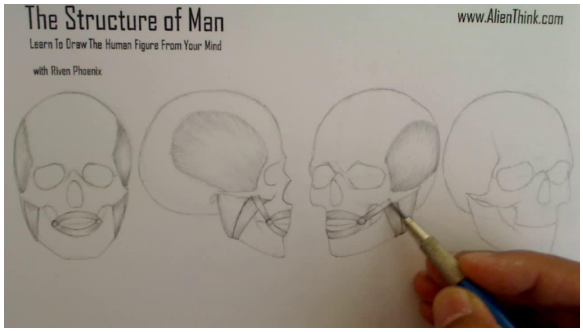
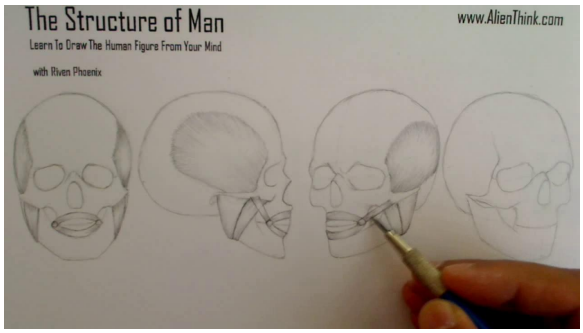
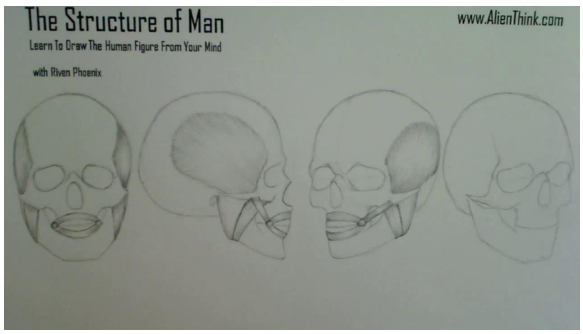
57		For example, Jim Lee, now if you're familiar with Jim Lee, he does a lot of work for marble
58		comics and DC and image and he is really considered one of the best, the best artists out there
59		when it comes to sequential art.
60		He's a master at it, right?

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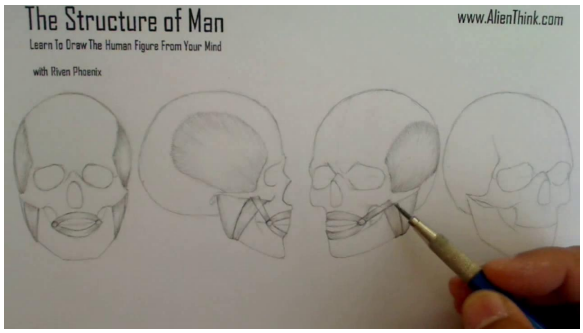
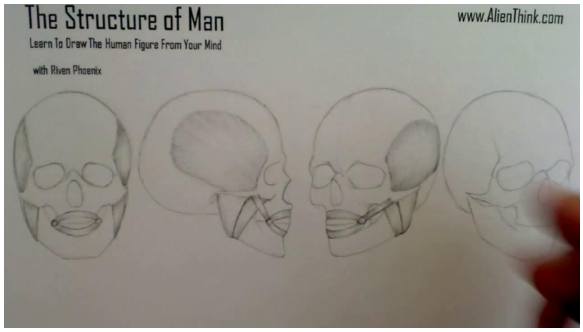
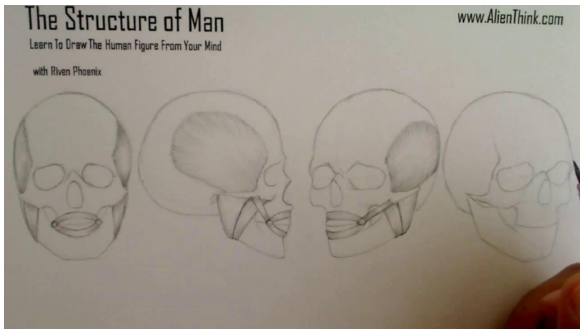
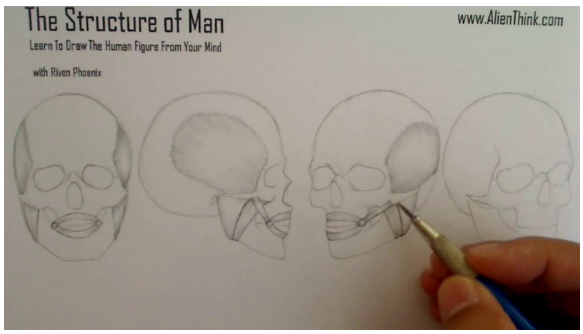
61		And his understanding of anatomy, his figure drawing ability is to do with that he, whenever
62		he draws, he understands it so deeply that he takes into account everything that is
63		to do with perspective.
64		He's a master at it, right?

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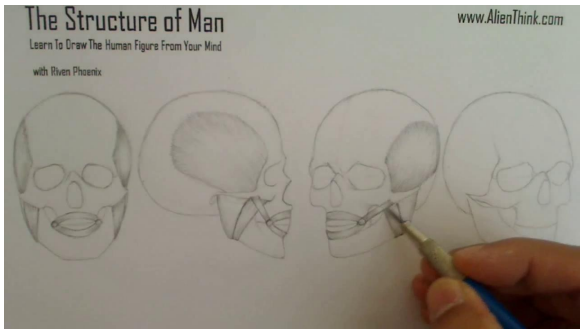
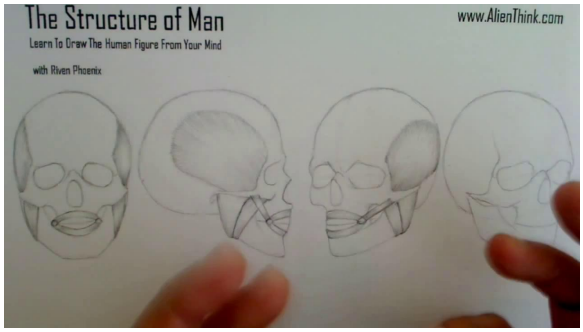
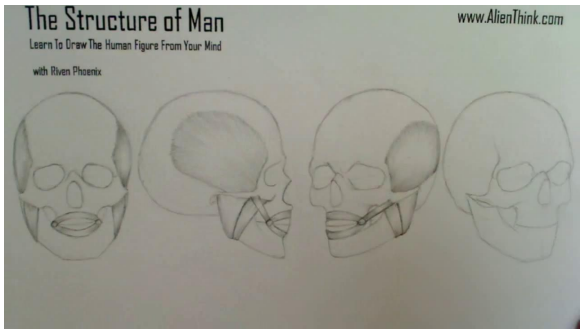
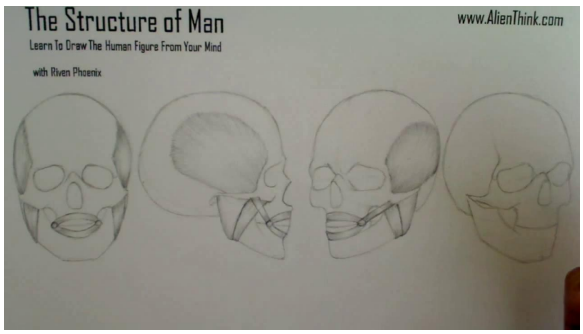
65		And that is really the difference between an artist, the difference between what kind
66		of stuff we like, right?
67		We like stuff that's much more appealing and I guess for a list, we really depend on
68		everybody's taste, right?

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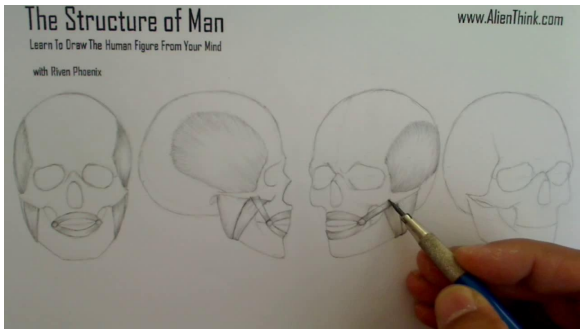
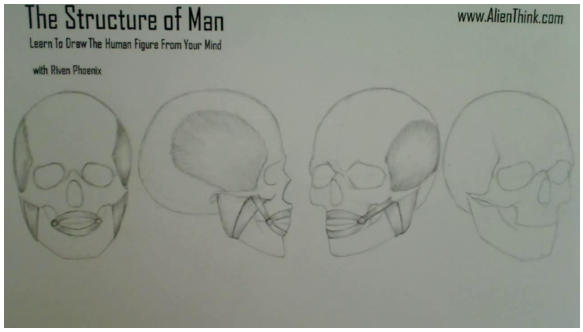
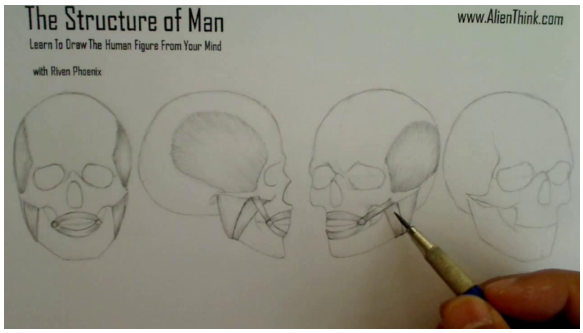
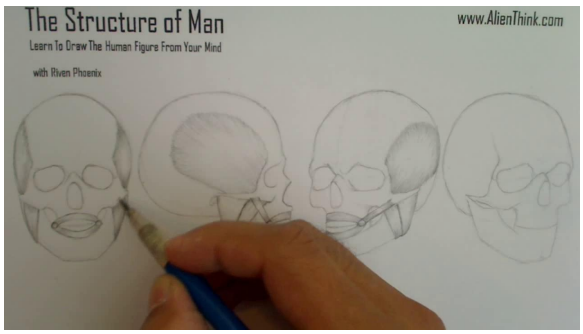
69		So that's like the person who doesn't have that knowledge is always going to struggle
70		with those ideas, especially when it comes to dynamic figure drawing.
71		So obviously over here, when we now connect this muscle, we know that, well, obviously this
72		is now going to go here, right?

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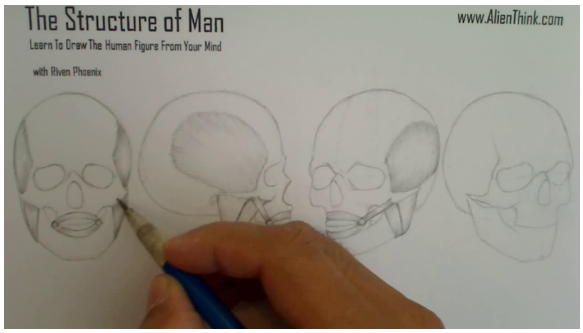
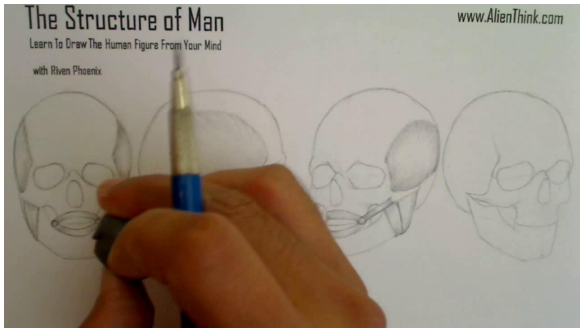
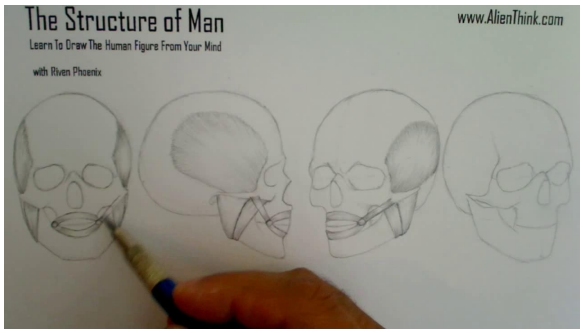
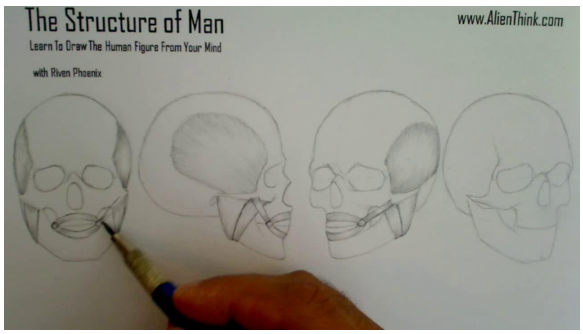
73		It's going to have to connect all the way over there like this, just like this.
74		So obviously there are going to be two of these, so him just drawing the first one like
75		this.
76		This one will just go here and it will just nicely connect over here like this.

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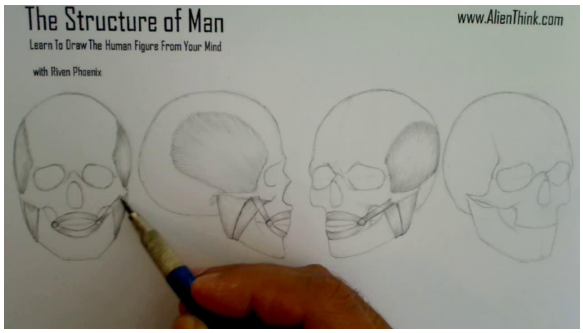
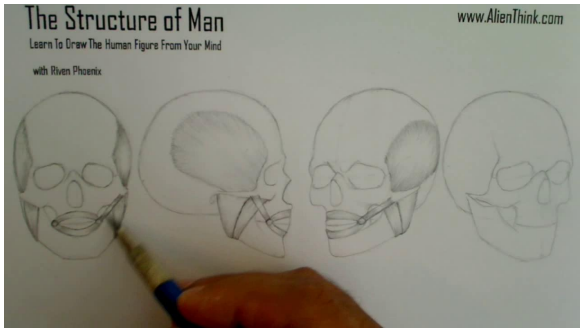
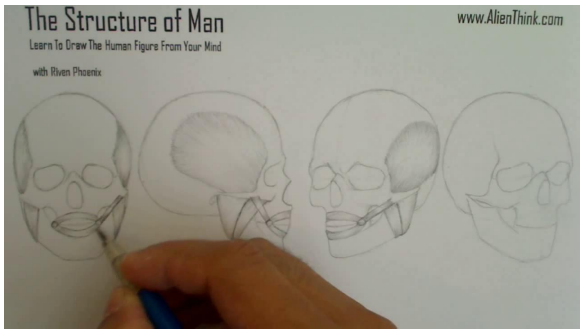
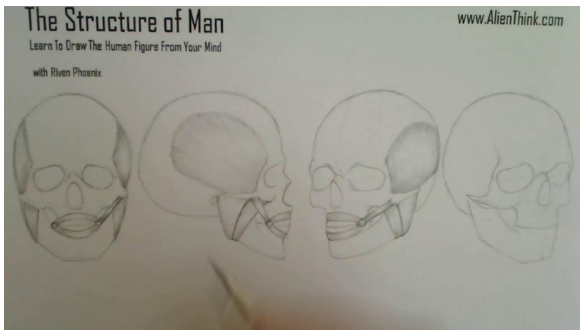
77		So here, for this one, you're going to have a sharp pencil to bring these items out.
78		So you're just going to bring this out more in its outline form over here so you can
79		see it.
80		Okay, so once we've done this, we know that we obviously have to do it on the other side.

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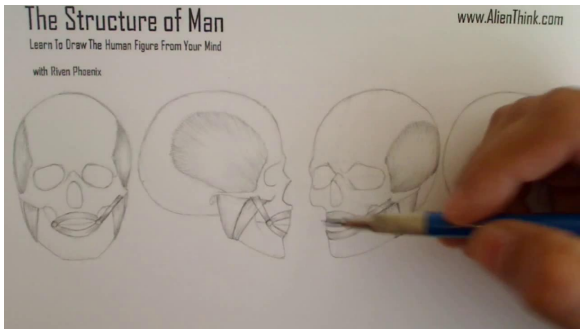
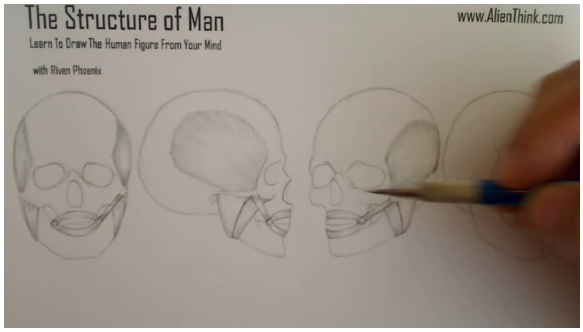
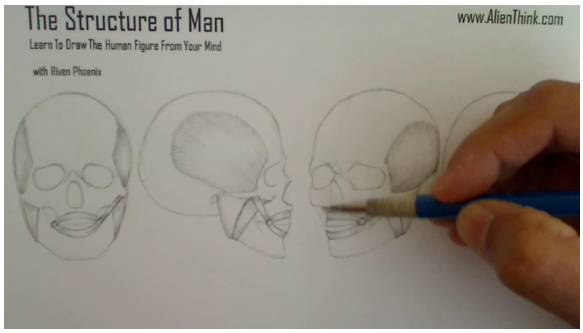
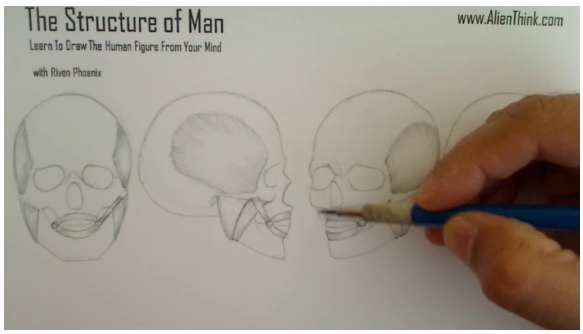
81		So for this one, we know that, okay, well, if it's on the other side, here I can just
82		assume that it's going over there and it's going to be going just about this, right?
83		So that other muscle is going to be just like this, right?
84		So this will now help the mind to understand, okay, this is making now even more sense.

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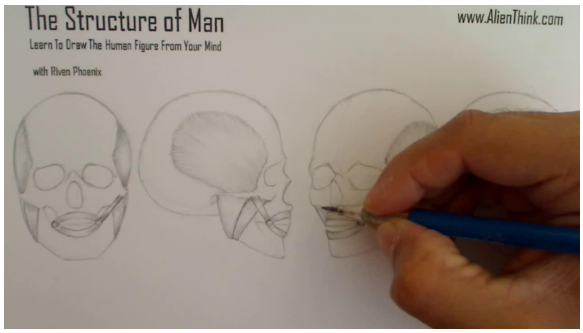
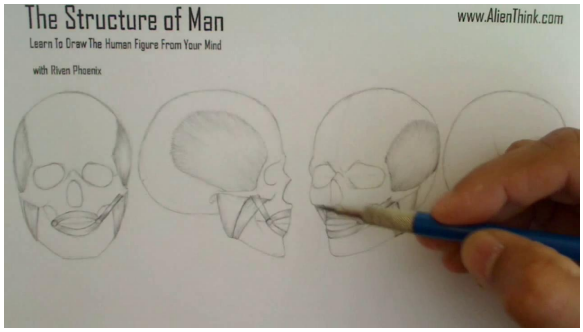
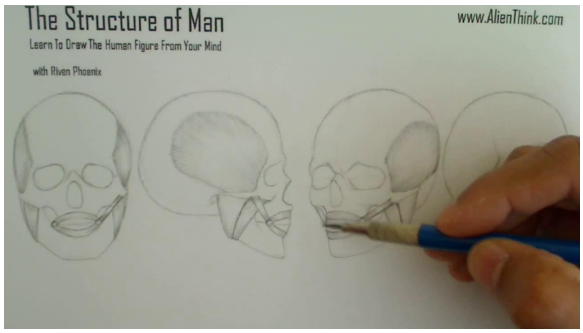
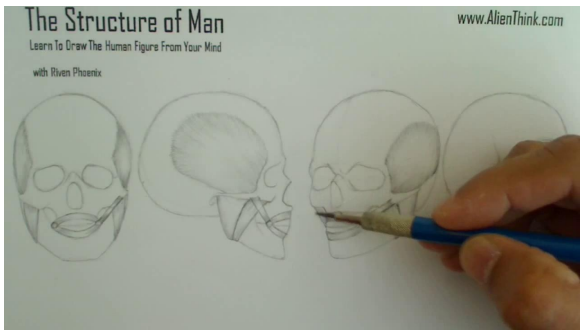
85		But this is why when we draw out the skull in this much more basic shape, we're really
86		just taking into account that pulley system, right?
87		This is why you just get that nice line and when you get all the skin in the tissue,
88		it's just going to be in this very nice dynamic line over here, right?

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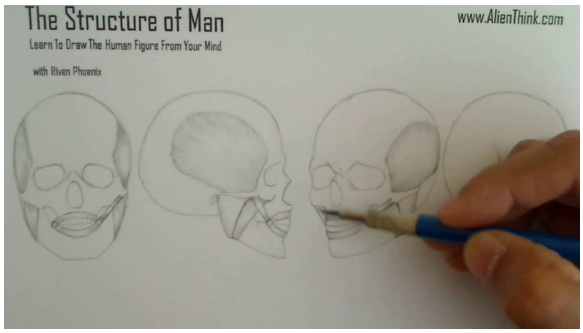
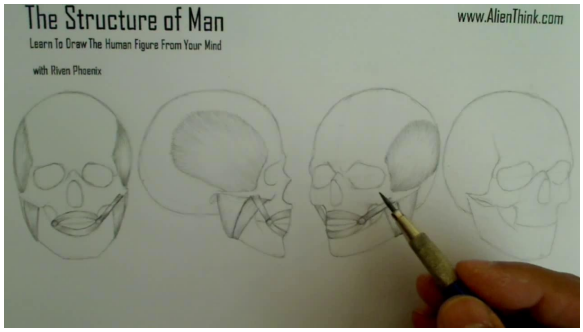
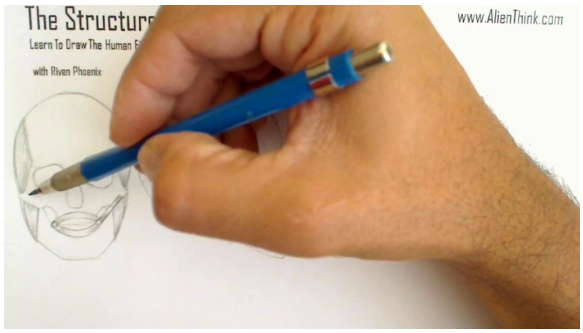
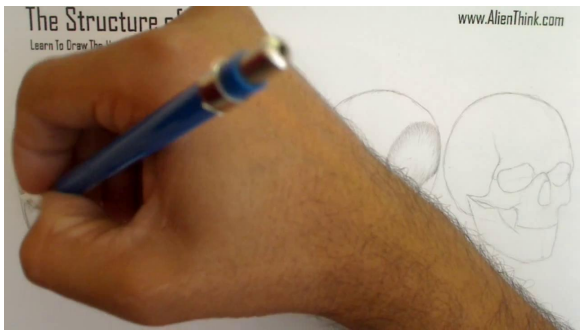
89		So it's these pulley systems, they're really just getting in the way.
90		Okay, so the other one is obviously just going to be over here.
91		So this one, we can just connect it about here, just like this, right?
92		So what I was getting at with Jim Lee is that really, Jim Lee takes into account the

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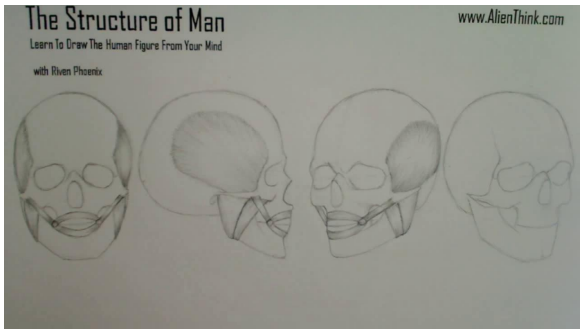
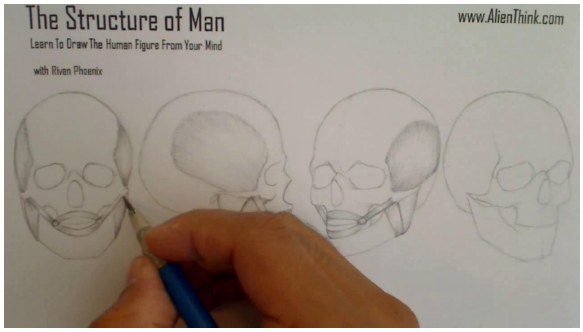
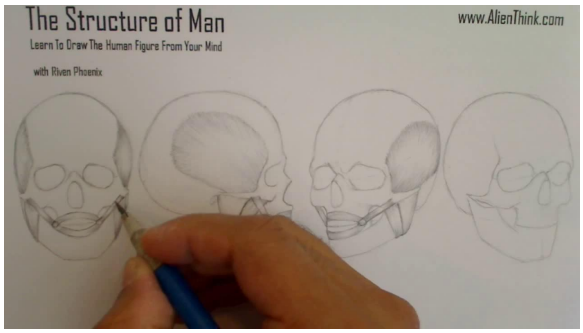
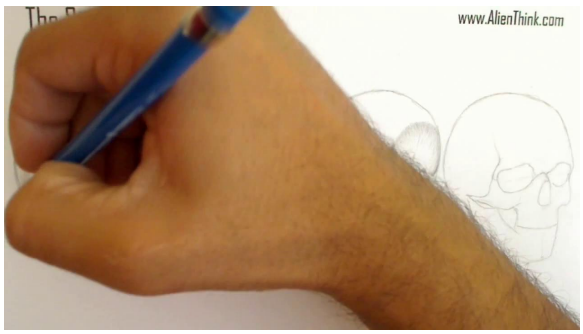
93		concept of perspective in all his drawings, right?
94		So it's all these little things that each artist will put, really define your ability to draw
95		the human figure, right, it all depends on you and how you want to draw.
96		Okay, so this one just will just go in this way, right?

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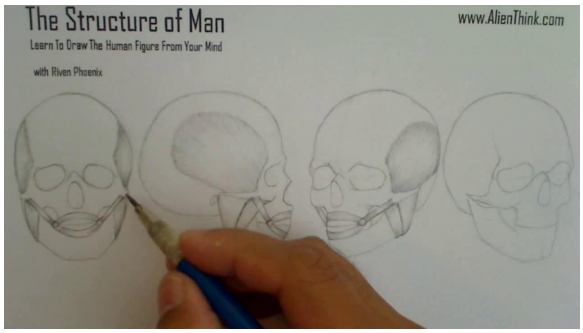
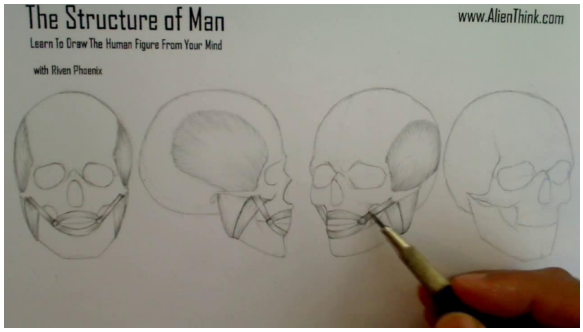
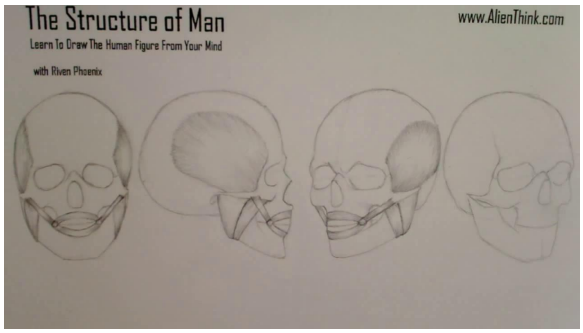
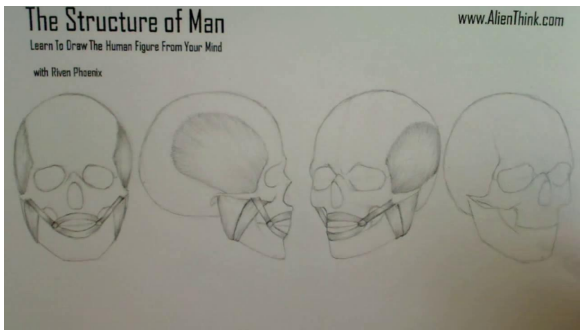
97		So this over here, this muscle is really just connecting with fibers over here, okay?
98		So we've got this, this, this done, right?
99		So this was one, two, three, four, and five, okay?
100		So I'll see you in the next lesson.

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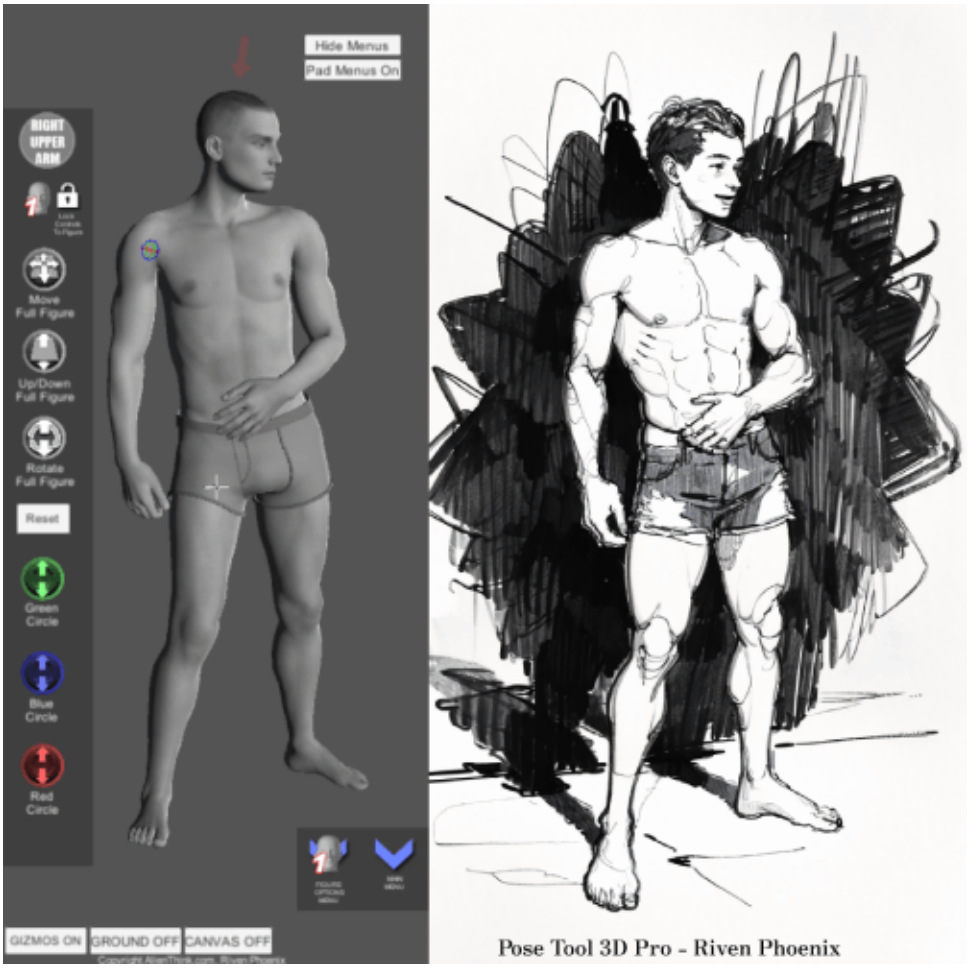

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